

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

*Faculty Artists
Series*
1985-86

PROGRAMME IV

WALTER HALL

SATURDAY FEBRUARY 8, 1986

8 PM

-PROGRAMME-

Trio in E flat major,
for clarinet, viola and piano, K. 498

W.A. MOZART
(1756-1791)

Andante
Minuet
Rondo (Allegretto)

*James Campbell, clarinet; Rivka Golani, viola
William Aide, piano*

Time in Tree, Time in Water

TOSHI ICHIYANAGI
(b. 1933)

William Aide, piano; Russell Hartenberger, percussion

-INTERMISSION-

Il Tramonto

OTTORINO RESPIGHI
(1879-1936)

Patricia Kern, mezzo-soprano; Oxford String Quartet

Mass for Mixed Chorus
and Double Wind Quintet (1948)

IGOR STRAVINSKY
(1882-1971)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

*University of Toronto Concert Choir
Melvin Berman, Genevieve Graham, oboe
Leslie Young, English horn
Gabor Janota, Stephen Braunstein, bassoon
Lawrence Weeks, Stan Klebanoff, trumpet
Gordon Sweeney, Cam Walter, trombone
John Langley, bass trombone
John Hawkins, conductor*

-NOTES-

Trio in E flat major, K.498

W.A. MOZART

Mozart's Trio in E-flat major is unusual in layout--Andante, Menuetto, Rondeaux--as well as in instrumentation. Why it is called the "Kegelstatt" (lawn-bowling) trio is not entirely clear, but we do know who the bowlers might have been. The Jacquin family were friends of Mozart's in Vienna, and the work was written for them, receiving its premiere at their home 200 years ago this spring. The Jacquin's daughter Franziska, Mozart's pupil, was the original pianist, and Anton Stadler played the clarinet part. Mozart himself was the violist. It was perhaps out of deference to his friends that he gave the viola the least soloistic part. The instrument does have some important passages, though, frequently lending its dark tone to episodes in minor keys.

Time in Tree, Time in Water

TOSHI ICHIYANAGI

Toshi Ichianagi has been active in Japan and the United States, both as a composer and as a performer. He has studied and collaborated with many notable figures, among whom John Cage ranks as his greatest influence. Ichianagi's early works explored electronic and computer music, indeterminacy, and experimental notations, but *Time in Tree, Time in Water* uses none of these. Highly rhythmical episodes for vibraphone, drums, and marimba are separated by freer passages, which use additional instruments. The piano acts as a constant to these, though the pianist must also produce a variety of sounds, and even assists the percussionist in two places. Along with the changes of instrumentation come changes of character, ranging from the contemplative to the ferocious. Throughout, Ichianagi uses a limited number of rhythmic and chordal structures, with several applications of ostinato technique.

Il Tramonto

OTTORINO RESPIGHI

Ottorino Respighi's **Il Tramonto**, written during the First World War, stands near the beginning of the composer's mature period. Respighi set three of Percy Shelley's poems in all, the other two being for voice and orchestra. "The Sunset" (**Il Tramonto**) is one of the poet's less important creations, written in 1816, but Ascoli's translation inspired Respighi sufficiently that he produced this important work. Lush chromaticism, typical of this era, combines with a languid sense of time and motion. The resulting music succeeds in capturing both the passionate and the wistful in the poetry in a way that is impressionistic.

Mass for Mixed Chorus and Double Wind Quintet (1948)

IGOR STRAVINSKY

Stravinsky's **Mass** was written 1944-48, inspired by his discovery of Mozart's masses. The work was intended to be suitable for performance in the Catholic liturgy, but is heard most frequently in concert. Its scoring for brasses, double-reeds and mixed chorus (preferably with children's voices) recalls the sharp colours of medieval music. The **Mass** borrows elements of the church modes, as well as styles ranging from organum to late renaissance polyphony, without ever losing its 20th century bearings. A distinct symmetry is observable in the 5-movement plan. The "Kyrie" and "Agnus Dei" alternate segments of text with instrumental passages. Shared melodic material and a texture combining solo voices and instruments unite the "Gloria" and "Sanctus". The "Credo" stands as the centrepiece, chanted by full choir, and concluding with a suddenly florid Amen.

Notes by Terry Brown

* * * * *

-TEXTS-

Il Tramonto
(The Sunset)

O. RESPIGHI

Italian text by R. Asoli translated
from an English poem by Percy B. Shelley

Già v'ebbe un uomo, nel cui tenue spirito	There late was One within whose subtle being
(Qual luce e vento in delicata nube	As light and wind within some delicate cloud
Che ardente ciel di mezzogiorno stempri)	That fades amid the blue noon's burning sky,
La morte e il genio contendeano.	Genius and Death contended. None may know
Oh! quanta tenera gioia, che gli fè il respiro	The sweetness of the joy which made his breath
Venir meno (così dell'aura estiva l'ansia talvolta)	Fail, like the trances of the summer air,
Quando la sua dama, che allor solo conobbe	When with the Lady of his love, who then
L'abbandono pieno e il concorde palpar di due creature che s'amano,	First knew the unreserve of mingled being,
E gli addusse pei sentieri d'un campo,	He walked along the pathway of a field
Ad oriente da una foresta biancheggiante embrato	Which to the last a hoar wood shadowed o'er,
Ed a ponente scoperto al cielo!	But to the west was open to the sky.
Ora è sommerso il sole; ma linee d'oro	There now the sun had sunk, but lines of gold
Pendon sovra le cineree nubi.	Hung on the ashen clouds, and on the points
Sul verde piano, sui tremanti fiori,	Of the far level grass and nodding flowers
Sui grigi globi dell'antico smimio,	And the old dandelion's hoary beard,
Ei neri boschi avvolgono,	And, mingled with the shades of twilight lay,
Del vespro mescolandosi alle ombre.	On the brown massy woods: and in the east
Lenta sorge ad oriente l'infocata luna	The broad and burning moon lingeringly rose
Trai folti rami delle piante cupe:	Between the black trunks of the crowded trees,
Brillan sul capo languide le stelle.	While the faint stars were gathering overhead.
E il giovine sussura: "Non è strano?	"Is it not strange, Isabel," said the youth,
Lo mai non vidi il sorgere del sole, o Isabella.	"I never saw the sun? We will walk here
Domani a contemplarlo verremo insieme."	Tomorrow; thou shalt look on it with me."

Il giovin e la dama gisquer tra il sonno
E il dolce amor congiunti ne la notte:
Al mattin gelido e morto ella trovò
l'amante.

Oh! nessun creda che, vibrando tal colpo,
fu il Signore misericorde.

Non morì la dama, nè folle diventò:
Anno per anno visse ancora. Ma io penso
Che la queta sua pazienza, ei trepidi
serisi,

E il non morir ma vivere a custodia
Del vecchio padre (se è follia
Dal mondo dissimigliare) fossero follia.

Era, null'altro che a vederla, come
leggere un

Canto da ingegnoso bardo intessuto a
piegar

Gelidi cuori in un dolor pensoso.

Neri gli occhi ma non fulgidi più;

Consunte quasi le ciglia dalle lagrime;

Le labbra e le gote parevan cose morte
tanto eran bianche;

Ed esili le mani e per le erranti vene

E le giunture rossa del gioegno trasparia

La luce. La nuda tomba, che il tuo fral
racchiude,

Cui notte e giorno un' ombra tormentata
abita,

E quanto di te resta, o cara creatura
perduta!

"Ho tal retaggio, che la terra no dà:

Calma e silenzio, senza peccato e senza
passione.

Sia che i morti ritrovino (non mai il
sonno!)

Ma il riposo, imperturbati quali appaion,

O vivano, o d'amore nel mar profondo
scendano,

Oh! che il mio epitaffio, che il tuo sia—
Pace."

Questo dalle sue labbra l'unico lamento.

That night the youth and lady mingled
lay

In love and sleep—but when the
morning came

The lady found her lover dead and cold.

Let none believe that God in mercy gave
That stroke.

The lady died not, nor grew wild,

But year by year lived on—in truth I
think

Her gentleness and patience and sad
smiles,

And that she did not die, but lived to
tend

Her aged father, were a kind of madness,

If madness 'tis to be unlike the world.

For but to see her were to read the tale

Woven by some subtlest bard, to make
hard hearts

Dissolve away in wisdom-working grief;

Her eyes were black and lustreless and
wan;

Her eyelashes were worn away with
tears,

Her lips and cheeks were like things
dead—so pale;

Her hands were thin, and thro' their
wandering veins

And weak articulations might be seen

Day's ruddy light. The tomb of thy
dead self

Which one vexed ghost inhabits, night and
day,

Is all, lost child, than now remains of
thee!

"Inheritance of more than earth can give,

Passionless calm and silence unreprieved,

Whether the dead find, oh not sleep! but
rest,

And are the uncomplaining things they
seem,

Or live, or drop in the deep sea of
Love;

Oh, that like thine, mine epitaph were—
Peace!"

This was the only man she ever made.

Mass for mixed chorus and double
wind quintet.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

IGOR STRAVINSKY

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis. Laudamus te,
benedicimus te,
adoramus te,
glorificamus te;
gratias agimus tibi
propter magnam gloriam tuam;
Domine Deus,
Rex coelestis,
Deus pater omnipotens;
Domine Fili unigenite,
Jesu-Christe;
Domine Deus,
Agnus Dei,
Filius Patris;
Qui tollis
 peccata mundi,
miserere nobis.
Qui tollis
 peccata mundi,
suscipe deprecationem nostram.
Qui sedes
 ad dexteram Patris,
miserere nobis;
quoniam tu solus Sanctus,
tu solus Dominus
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Glory to God on high.
And on earth peace to men
of good will. We praise Thee,
we bless Thee,
we adore Thee,
we glorify Thee;
thanks we give unto Thee
for Thy great glory;
Lord God,
King of heaven,
God the Father Almighty.
O Lord, only-begotten Son,
Jesus Christ;
O Lord God,
Lamb of God,
Son of the Father;
Thou that takest away
 the sins of the world,
have mercy upon us.
Thou that takest away
 the sins of the world,
receive our prayer.
Thou that sittest
 at the right hand of the Father,
have mercy upon us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ,
with the Holy Ghost
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium;
Et in unum Dominum,
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula,
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem
descendit de coelis,
et incarnatus est
de Spiritu Sancto

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
of all things visible
and invisible;
and in one Lord,
Jesus Christ,
only-begotten Son of God,
and begotten of the Father
before all worlds,
God of God,
Light of Light,
true God of true God,
begotten, not made,
of one substance with the Father,
by whom all things were made;
Who for us men
and for our salvation
came down from heaven,
and was made incarnate
by the Holy Ghost

ex Maria Virgine,
 et homo factus est;
 crucifixus etiam pro nobis,
 sub Pontio Pilato passus
 et sepultus est;
 et resurrexit tertia die
 secundum Scripturas;
 et ascendit in coelum;
 sedet ad dexteram Patris,
 et iterum venturus est cum gloria
 iudicare vivos et mortuos,
 cujus regni non erit finis;
 et in Spiritum Sanctum
 Dominum et vivificantem,
 qui ex Patre Filioque
 procedit,
 Qui cum Patre et Filio
 simul adoratur et conglorificatur,
 Qui locutus est per Prophetas;
 et unam sanctam catholicam
 et apostolicam ecclesiam;
 confiteor unum baptismum,
 in remissionem peccatorum,
 et expecto resurrectionem mortuorum,
 et vitam venturi saeculi.

AGNUS DEI
 SANCTUS

of the Virgin Mary
 and was made man;
 He was crucified also for us,
 He suffered under Pontius Pilate
 and was buried;
 and He rose again on the third day
 according to the scriptures;
 and ascended into heaven;
 He sitteth on the right hand of the Father,
 and He shall come again with glory
 to judge the quick and the dead,
 whose kingdom shall have no end;
 and I believe in the Holy Ghost,
 the Lord and Giver of life,
 Who proceeds from the Father
 and the Son,
 Who with the Father and Son
 together is worshipped and glorified,
 Who spoke through the Prophets;
 and in one holy Catholic
 and Apostolic Church;
 I acknowledge one baptism
 for the remission of sins,
 and I look for the resurrection of the dead,
 and life in the world to come.

Amen.

Holy, holy, holy,
 Lord God of Hosts,
 Heaven and earth are full
 of Thy glory;
 Hosanna in the highest,
 Blessed is He that cometh
 in the name of the Lord.
 Hosanna in the highest.

Lamb of God, Who takest away
 the sins of the world,
 have mercy on us.
 Lamb of God, Who takest away
 the sins of the world,
 give us peace.

-TONIGHT'S ARTISTS-

JAMES CAMPBELL has become one of an elite group of solo clarinetists in the world since he graduated from the Faculty of Music and won the CBC Talent Festival and Jeunesses Musicales International Competition in Belgrade in 1971. As well as performing as soloist with orchestras across Canada and in Europe, he has given over 1,000 concerts in 16 countries including performances with such artists as the late Glenn Gould, Elly Ameling, Janos Starker as well as the Guarneri, Allegri, Fine Arts and Orford String Quartets. Just last week, Mr. Campbell was the sole Canadian representative performing at MIDEM, the international recording industry trade show held annually in Cannes, France.

RIVKA GOLANI is one of the few outstanding Viola soloists in the world. A champion of both traditional and contemporary music, she performs internationally with leading orchestras and conductors, and has recorded extensively for radio and television throughout the world. Her Centre Discs album, "Viola Nouveau", was nominated for a Juno Award in 1984, and Volume I of "The Viola", featuring Miss Golani and pianist William Aide, was recently released by Discopaedia. Miss Golani teaches at the Faculty of Music.

WILLIAM AIDE received his musical degrees from the University of Toronto and the Juilliard School of Music and is currently one of Canada's most sought-after piano soloists and chamber musicians. He has performed in the Soviet Union, England and New York as well as with most of Canada's major symphony orchestras. His chamber music activities have included recitals in Toronto and New York with the Orford String Quartet, Rivka Golani, Ofra Harnoy, James Campbell and Peter Zazofsky. He has also collaborated in performances with such leading singers as Elizabeth Söderström, Lois Marshall, Mark Dubois, Rosemarie Landry and Catherine Robbin. A busy recording artist, Mr. Aide's latest project of the Chopin Etudes will be released on the CBC's SM5000 series.

Born in Wales and educated at the Guildhall School of Music, **PATRICIA KERN** is perhaps best known for her operatic career as leading mezzo with Sadler's Wells (now the English National Opera) and for her frequent guest appearances, especially at Covent Garden. World-famous for her performances of Rossini, Mozart, Handel and Britten, she has recorded operas with Beverley Sills and works by Stravinsky and Bartok with Colin Davis conducting. Miss Kern's impressive North American debut took place in the Stratford Festival's production of *La Cenerentola* in 1968. In 1981, she appeared as Buttercup in acclaimed Stratford production of *H.M.S. Pinafore*. On her arrival to Toronto in 1980, Miss Kern joined the Faculty of Music as a member of the vocal staff.

THE ORFORD STRING QUARTET enters its twenty-first season with the international reputation as one of the finest quartets on today's concert stage. Never a group to bow to staid convention, they have successfully recorded a disc of popular "middle-of-the-road" music while their "serious" albums of Beethoven and Mozart garner rave reviews. The Orford String Quartet is the official Quartet-in-Residence of the University of Toronto and the members, Professors Dawes, Perkins, Helmer and Brott, teach at the Faculty of Music.

RUSSELL HARTENBERGER is Professor of percussion at the Faculty of Music and holds a Ph.D in World Music. He is a member of internationally acclaimed percussion ensemble Nexus and performs regularly with New Music Concerts of Toronto and the Steve Reich Ensemble. A graduate of Wesleyan University, he has studied the mrdangam, tabla, West African drumming and Javanese gamelan. His travels have included extensive touring in North and South America, Europe, music studies in Ghana and attendance at the Carnatic Music Festival in Madras, India. He has also performed with the Oklahoma City Symphony and at the Marlboro Music Festival.

Born in Montréal, **JOHN HAWKINS** received his musical education at the Conservatoire de Musique et d'Art Dramatique and at McGill University. He studied piano with Lubka Kolessa and composition with Istvan Anhalt. He also attended summer courses at Tanglewood and in Basle, Switzerland. While at McGill, Mr. Hawkins held a Woodrow Wilson Fellowship and later received a Canada Council Senior Arts Grant enabling him to study for one year in New York City. He was awarded the prestigious Jules Léger Prize for new chamber music in 1983. His compositions, most of them commissions, have been performed in the United States, Europe and in most Canadian centres. Currently Professor of Theory and Composition at the Faculty of Music, Mr. Hawkins specializes in the teaching of twentieth century repertoire and is also active as a pianist and conductor.

FACULTY ENSEMBLE

Members of tonight's instrumental ensemble include staff from the Faculty of Music - **Melvin Berman**, oboe; **Leslie Young**, English horn; **Gabor Janota**, bassoon; **Cameron Walter**, trombone; members of the Toronto Symphony and Instructors at the Faculty - **Stephen Braunstein**, bassoon; **Larry Weeks**, trumpet and Upper Year Performance students - **Genevieve Graham**, oboe and **Stan Klebanoff**, trumpet.

THE UNIVERSITY OF TORONTO CONCERT CHOIR, comprising approximately 35 singers, is one of the major performing ensembles in the Faculty of Music at the University of Toronto. Under its present conductor, **Robert Cooper**, the Choir gives several concerts each year within the Toronto area as well as appearing at special occasions, such as the Faculty Artists Series at the Walter Hall and the music convocations in 1984 honouring violinist Yehudi Menuhin and pianist Oscar Peterson. Previous conductors have included John Tuttle, William Wright, Charles Heffernan and Lloyd Bradshaw. The Concert Choir made its Toronto Symphony debut in 1977 with the Mendelssohn Choir under Andrew Davis in a performance of Brahms' **A German Requiem**. In November '85, the Choir played a pivotal role in the acclaimed Canadian premiere performance at Roy Thomson Hall of Andrew Lloyd Webber's **Requiem**.

University of Toronto
Concert Choir

Sopranos

Sara Chun
Norma Churchill
Anne Darling
Gilda DiCola
Rayanne Dupuis
Laurie Farrow
Carolyn Kirby
Victoria Pinnington
Jeanne Richard
Xena Zwicker
Monica Whicher

Tenors

Greg Carpenter
James Pinhorn
David Playfair

Altos

Renata Dima
Meredith Hall
Mary Hunter
Susan Kstanje
Amy Loewen
Marta McCarthy
Laura Schatz
Nancy Taylor
Erika Wakefer

Bass

David Bertram
Russell Braun
Michael Gibson
Martin Good
Eric Hauser
Leo Marchildon
John McTavish
Mark Ruhnke
Mike Thomas

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- | | |
|-------------|--|
| FEBRUARY 9 | VLADIMIR ORLOFF, CELLO; NORBERT KRAFT, GUITAR; BONNIE SILVER, KEYBOARD. WORKS BY VIVALDI, BOCCHERINI, BEETHOVEN, DE FALLA RAVEL, DEBUSSY AND RODRIGO.
3 PM WALTER HALL \$3.00 |
| FEBRUARY 10 | PUBLIC MASTERCLASS CLEVELAND STRING QUARTET AND THE ORFORD STRING QUARTET
7 PM WALTER HALL FREE |
| FEBRUARY 13 | THURSDAY NOON SERIES STUDENT CHAMBER MUSIC
12.10 PM WALTER HALL FREE |
| FEBRUARY 14 | CONTEMPORARY MUSIC ENSEMBLE ROBIN ENGLEMAN, CONDUCTOR, WORKS INCLUDE: SCHOENBERG, FIVE PIECES FOR ORCHESTRA AND MILHAUD, LA CRÉATION DU MONDE
8 PM WALTER HALL \$3.00 |